

THE CIRCUS HISTORICAL SOCIETY

BANDWAGON

VOLUME 2, NUMBER 4

JULY - AUGUST, 1958



THE SIG SAUTELLE BANDWAGON

(See Story on Page 4)

THE CIRCUSIANA MAGAZINE

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CIRCUS HISTORICAL SOCIETY

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THE BANDWAGON

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WORLD CIRCUS MUSEUM

The World Circus Museum had its annual meeting at Baraboo on July 12th. The 16 Directors and Officers of the World Circus Museum met on July 12th at Baraboo and noted the progress that has been made in the work during the past year. The progress shows that the Museum will probably open at the expected time during the early summer of 1959, the tentative date being July 1st.

In the election of directors and officers at the close of the meeting, Mr. C. P. Fox of Oconomowoc, Wisconsin, Mr. Tom Parkinson of Chicago, and Dr. H. H. Conley of Park Ridge, were all re-elected as members of the Board of Directors. These three men are all members of the Circus Fans Association and the Circus Historical Society.

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EDITORIAL

The Tented Circus is not Dead, neither is the Spirit of the Circus Historical Society. We have been through a year of trials and tribulations and find that we are stronger than ever. I do not mean in members and finances, which is figuratively true, but the very life blood of the membership. We seem to have dropped our petty differences, and are pulling to make our organization and the Bandwagon stronger than ever. I think this has been accomplished, in a great part, by the dedicated members and officers, who, wherever they are, are always boosting the Society and seeking members from this same dedicated potential. We have found through a recent Billboard advertisement, that there are a great many people who want to join with us, but never knew how to go about it. Let's keep this Spirit living by each one doing his part.

AGNES W. KING, Editor

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1958 CONVENTION

DOVER--NEW PHILADELPHIA, OHIO

JULY 10-11-12

LADEES AND GENTLEMEN—Please step a little closer to the platform—we have a little free outside entertainment—and entertainment is what we had at the Convention in the Dover-New Philadelphia area this year. It was a fine meeting—everyone who came **MUST** have gone home tired for there was never a dull moment.

We must express a big vote of thanks to the Model Builders, not only for allowing us, the CHS, to participate in their convention, but also for the work that they did in getting ready for and during the three days we were there.

CHS had a fine turnout for the convention. The record shows that there were 65 persons there, 48 of them members and the other 17 were guests. In addition to this number, there were some who came only on Saturday, and who did not get their names on the book. This was, I think, the second highest number we have ever had at a CHS Convention. Peru was the largest.

It was well worth the trip to see the exhibits of the Model Builders. There were so many of these, and they were so outstanding that we sort of hesitate to say who had the best model. We were very well impressed, however, with the model of the Buffalo Bill Wild West, for it certainly did show the result of a lot of time and work. But, the many others showed just as much work and time. On the more professional side, Roy Arnold's "Circus Parade" was something that no one should miss. If you have never seen it, and ever get the chance, **DON'T** miss it! It is stupendous.

We had a very fine bus trip through the surrounding territory on Friday morning. It was sort of a "cheesy" crowd when they came home, for the visit to the cheese factory sure was a great success, and sure did taste good too.

I cannot personally tell much about the Ladies Luncheon, for I wasn't there, but when I quote one of the ladies, who said, "That was not a luncheon, it was a banquet" I think I have told you what sort of an affair it was.

The banquet Friday night was attended by over 200, and was as good a banquet as we have ever attended. The food was fine, the entertainment was great. And the door prizes ranged from champagne down, and not very far down either.

It would not be proper to leave unmentioned the movies that were brought to the convention, through the efforts of Eric Wilson. We had two sessions of these, one on Thursday night at the fairgrounds, and the other after the banquet on Friday night. Some of these pictures

were real old, and left a wonderful feeling with you, for there you saw the kind of circus of the good old days that you could just really taste and smell. The latter day movies were fine also, and we saw many of our friends of today in those pictures.

One of the newest kind of entertainment we had was the President's Reception on Friday at 6. It was a nice get together for us all, and we enjoyed it to the utmost. Thanks to Pres. Pfening, we can say from the depths of our hearts.

On Saturday morning, we had the Annual Business Meeting. Not all those who were registered were there, due to some having to get back to business on Saturday. However, it was a great meeting, and brought forth much of interest. It was reported that an emblem pin was on its way, and that definite information would be ready in a month or so. Pres. Pfening told of the efforts in Ohio to make the road more smooth for a circus in that State. The State of Ohio, has allowed any circus to come into the State for 10 days, free of any highway license charges of any sort. In the past some of the circuses had had a little trouble there, because of the axle mileage charge. In fact, in 1957 Cristiani Bros. had quite a bit of trouble. This case however, was settled for a token fine of \$100.00. Speaking of Cristiani Bros., which is to be our "Circus of the Year," it was brought out what the plans are for the Bandwagon issue on this show, and the fact that that issue of the Bandwagon will become the Official 1958 Route Book of Cristiani Bros. Circus. We talked about Honorary and Life members, and how they should be chosen. Suggestion was made by Doc Boyle, that it become possible for a member to purchase a Life Membership, and more information on this will be given later. Pres. Pfening announced that there will be an election of Directors in the fall. Also, that a new Roster will be compiled that will be up to date. (On this subject, I want to say that the Secretary is entirely out of Rosters, so some of you new members who didn't get one, be patient, we'll get the new one out soon.)

An outstanding discussion was held in regard to the bi-annual election of officers for the organization. It was suggested that we have our election earlier than December, in order that there be plenty of time, and to miss the Christmas rush in the mails. Further discussion brought up the point, that the Election Commissioner be instructed not to place the name of any person on the ballot, until that person had been contacted,

and had made known his or her willingness to run for office. Don Smith asked that it be remembered that he did not wish to be a candidate for any office in CHS in the future.

John Arter brought up the idea of having a sticker or decal made up, with some appropriate emblem and wording, that might be used on windshields or in other places.

Of course, there was discussion about the 1959 Convention. Letters were read from Chappie Fox and John Kelley in regard to holding the convention in Baraboo. It was stated that hopes are high that the Museum at Baraboo would be opened in July of 1959. We were, of course, invited to participate in the opening. The decision as to the site of the 1959 convention was tabled, and left up to the President for decision.

Elsewhere in the Bandwagon is to be found the Treasurer's report for the year ending July 5, 1958. It was a pleasure to report that the finances were better than they were a year ago.

In a few words, the Treasurer wants you to know that we collected \$245.75 as Registration fees, and that the convention cost us \$214.70, so we had \$31.05 left.

THE "OLD G. BOSS CIRCUS"

EDITOR'S NOTE: Member Charles Elwell of Bennington, Vermont came across this item in a book titled "The History of North Bennington," written by Walbridge and published in 1937.

Among the events for which the village was responsible was the launching of a fully equipped one-ring circus. About 1869 a man by the name of George Boss moved to the village with his family. He was formerly connected with a large circus as a clown. He brought with him a large quantity of circus material. For a year or two he gathered more until he had a fully equipped outfit including tents, band wagons, instruments, uniforms and parade cars. He employed painters, sign writers and decorators all one winter, working on wagons and cars. He interested local capital, hired his troupe of actors and band, and in the spring of 1871 gave his first show in this village to a packed house under the name of "The Old G. Boss Circus."

The show started at once to tour other towns of the county. After a short time the local men who had helped him financially withdrew their money, compelling Boss to sell his circus. It was merged with other smaller shows and taken over by a large corporation.

A Circus Billing Order

Contributed by Charles E. Duble, CHS 39

The majority of readers of The Bandwagon, and circus fans I am sure have have never seen a Billing Order, or Freight Tariff of Local Rates for movement of a circus. The exact copy on a letterhead of the Louisville & Nashville Railroad for movement of Ringling Bros., Barnum & Bailey Circus over their line is shown below.

Note the number of cars that year was 95 (ninety-five), including 3 (three) Advertising Cars. The cost today would be far in excess of the figures shown here as freight rates for movement of circus trains were increased at least seven times since 1920.

LOUISVILLE & NASHVILLE RAILROAD CO.

Louisville, Ky.
September 9, 1920

FILE 425199

Billing Order No. A-6011

Ringling Bros., Barnum & Bailey Combined Shows.

To Agents:

You are authorized to bill from points shown below the above circus company composed of Forty-two flats, Twenty-four coaches, Twenty-six stock, and three Advertising Cars in advance of the circus, total ninety-five cars, to be furnished by the circus company, with, not to exceed 1200 persons, who will travel with the circus. All in excess of 1200 persons to pay regular passenger fare.

When cars used by the circus company occupy the railroad company's tracks at any point for a longer period than forty-eight (48) hours, a track rental charge will be assessed at the rate of (\$1.00) per car per day or fraction thereof, plus 8 per cent war tax on all cars remaining at any exhibition point longer than forty-eight (48) hours following the first seven (7) AM after arrival, Sunday excluded. When rental charges accrue no further movement will be made until such charges are paid. Rental charges thus accruing should be reported to the Auditor of Receipts, and not to the Car Service Association. No mileage or per diem will be allowed on these cars.

The track rental charge referred to above will apply on the Advertising Cars in advance of the circus, as well as on the cars in the circus train.

The movement to be made as follows:

To be received empty from the Missouri Pacific Railroad at Memphis, Tenn., October 9th, 1920.

Leave Memphis about mid-night, October 9th, and run to Nashville, Tenn.

Leave Nashville about mid-night, October 11th, and run to Decatur, Ala.

Leave Decatur about mid-night, October 12th, and run to Birmingham, Ala., there, to be delivered to the Southern Railway.

For this service the railroad company will charge the following amounts, payment to be made to the Agents of the railroad company at points named below, before movement.

To the Agent at Memphis, Tenn., \$2161.03 plus \$64.83 war tax.

To the Agent at Nashville, Tenn., \$1105.00 plus \$33.15 war tax.

To the Agent at Decatur, Ala., \$876.50 plus \$26.30 war tax.

The above charges include transportation of not exceeding 1200 persons. This billing order expires with movement.

Please be governed accordingly.

Issued by
E. A. deFUNIAK,
General Freight Agent,
Louisville, Ky.

COVER PHOTO

The Sullivan & Eagle Co., of Peru, Indiana built many famous circus parade wagons. They built a group of calliope wagons identified by an Indian Head, the last of these was used on King Bros. and is now on the Blue Grass carnival.

This company also built a group of shell type bandwagons. These were mostly linked with the various Gentry Bros. shows and were between a pony size and regular size. The Gentry design was used however, by Sullivan & Eagle in building bandwagons for other circuses. One of these was built for the Sig Sautelle 9 Big Shows, of Homer, New York, in the early 1900's. The wagon was last used about 1916. It was moved to Ohio a few years later along with some small cross cages from the Sautelle show. The cages have been lost, but the wagon is in excellent condition.

It was discovered about three years ago. In June of 1958 it was removed from a barn and restored through the efforts of the CHS and was paraded on July 4th. The cover photo was taken during the parade. Color photos of the wagon are available.

CIRCUS DAY IN BRANTFORD, 1919

By Ed Cripps

Circus has arrived. Everybody is a youngster this afternoon.

Big Sparks Shows make their first visit to Canada. Canadian officials favorably impressed after inspecting the creditable aggregation at Tonawanda, N.Y. Two performances to be given on Recreation Park.

It's all here today, the circus with its red lemonade, toy balloons, fat girl and living skeleton, lions, tigers, barking seals, six big elephants, and everything.

The first section of the Sparks circus train reached the city early this morning and was detained at the Grand Trunk depot.

Before even the early riser had enjoyed breakfast, the show was on the lot and the big tents were going up in the air in Recreation Park. First erected was the dining room and cook house where 300 employees were fed their first meal from 8 to 9 o'clock. Then the four stables were put up and filled with as fine specimens of work and draft horses ever seen here.

The side show with its freaks and novelties, the menagerie where seals barked, lions roared and tigers snarled all day, with monkey family chattering from time to time, to be in the running, and the big main exhibition tent seating 3,500 people went up in order named.

The Sparks circus comes to Brantford an entire stranger, but the crowd out

(Continued on Page 10)

Reminiscences of a Wardrobe Man

By Steve Albasing

As I set here and go through my Circus album, of the days when I was with the Worlds Greatest Show, what memories it brings back. I was young then and always curious about show folks. I wondered what kind of people they were, where they came from, what became of them in the winter time, etc. Those were some of the questions I kept asking myself. I made up my mind that some day I would join the Circus and find out.

My chance came when I was in Minneapolis, Minn., back in 1911. I was looking for a job and as luck would have it, the Miller Bros. 101 Ranch Wild West was showing there. I joined up and stayed until we hit Fort Worth, Texas. It was fall and Ringling's were billed then for the following week, so I stayed over and joined them. I got a job with the side show. Besides helping to put up the side show top and hammering down stakes, at night two other fellows and I had to bed down three huge snakes, each about 10 feet long. This was in a fancy glass tableau.

During the parades these snakes were exhibited with a pretty girl in tights and spangles. Being late in the season the snakes caught a bad cold and died. When the show closed, I went along to winter quarters at Baraboo, Wisconsin. I worked in the wagon shops that winter, painting and gilding those gaudy carvings on tableaux, cages, etc. A real nice experience.

In the spring of 1912 we pulled out for the summer tour, opening at the Coliseum in Chicago, Ill. As a wardrobe man from then on I began seeing and meeting the elite of the circus world.

Miss Lillian Lietzel was one of them, a very nice person to know. I had the honor of taking quite a few pictures of her. I especially remember how we would stand at the back door where we could get a glimpse of her, and watch and count as she did her great specialty, giant one hand body loops. We would count aloud as she tried to equal or better her record. Everything stopped, all we could hear was the roll and beat of the drum (and what an enormous drum it was).

Yes, I can see her now as she bowed to the thunderous applause. Her private prop man and a maid would escort her to the back door. The curtains would be drawn and the show would go on. I still can see her, out of sight of the audience, as she lay against any handy prop, immediately outside the back door, exhausted and limp. After a rest of perhaps 10 minutes, she would continue to her private tent on the arm of her maid.

Stars are known to be temperamental. Miss Lietzel had her moments, which brings to mind the time she posed for me along side of a horse that did tricks without saddle or bridle. To get the horse to look alert and prick up its

ears, the cowboy owner put a large sack on a long stick and at the proper moment, as I snapped the picture, he waved the bag high in the air. The noise of the shutter on my Garflex camera caused the horse to slightly rise with his front feet and in alighting, partially stepped on one of Miss Lietzel's feet.

Feeling sympathetic, I asked her if it hurt. I guess it did, because she let loose in a burst of anger, calling me something not too pleasant, for asking such a foolish question. I walked away dismayed having a few thoughts of my



STEVE ALBASING
Former Wardrobe Man
R. B. - B. & B., 1945

own. However, about 20 minutes after she sent for me, and told me that she was sorry that she lost her temper, inquiring at the same time about how soon she could see the pictures. That was Lillian Lietzel, one of the worlds' grandest troupers.

Mr. George Hartzell, the Millionaire Clown (that's how he was billed), which I never found out if he was a real millionaire, was another famous personage. He used to get loads of publicity throughout the country. He was always in great demand at Masonic gatherings. His wife, Mrs. Hartzell, was in charge of the ladies' wardrobe department. A gracious, gray-haired, motherly lady, I recall how how many of us used to have her keep our savings, so we would have a nest egg at the close of the season. She would do it on condition that we would not ask for any money until the season was over.

I used to stop and talk to the eldest of the little dwarfs in the evenings between shows. He told how he used to suffer from rheumatism. Andrew, who liked to smoke a big pipe, had a wife of normal size. We used to kid him about his 3 year old baby. The fellows used to tell him that his baby was bigger than he.

I also recall how someone got an idea of matching him to a boxing bout with

another dwarf, who was in the same troupe. It was fixed to go on the fourth of July. All of this for the amusement of the show folks. Daily bulletins were posted in the dressing rooms by the opposing sides, and of course, the little wagers. They had the little fellows quite scared of each other as they were supposed to be training in secret, etc. However, as it turned out they didn't hurt each other, and it was a draw.

Yes, all during the season on the road, we would have a lot of interest stirred up in such things as our baseball team playing a town team; hundred yard dashes between the performers; cowboys who would apply for jobs would be tried out on a bucking broncho between the tents and wagons. Sometimes the bronchos and cowboys would keep on going, down some side road in a cloud of dust, with everybody after them trying to steer them back on the lot.

One of the things that comes to mind is how, as wardrobe men, there was always from seven to eleven of us (eleven was when we were fully staffed), as part of our duties we had to place banners on all the cages before parade. They had to be placed in position as soon as the cages were pulled out of the menagerie tent. If done so inside of the tent, the staffs would not clear the tent and would be broken off. Most of the time, once the wagons got in motion, those drivers seldom stopped for us.

It was a bit of acrobatic work to climb up on those rumbling monsters, while on the go on rough ground. It was the same thing over again when the wagons returned from parade. Go down the street and climb on, remove the banners from the sockets before the wagons reached the menagerie. It was a risky bit of work.

Each driver and helper of all parade wagons were furnished uniforms. These uniforms were delivered to each wagon from our wardrobe tent in time to line up for parade. Each wardrobe man was assigned to a certain number of wagons. It was our duty to see that the uniform got to those drivers and back again to the wardrobe department after each parade and in good condition. The drivers used to wear these over their other clothes. Also, there were fancy plumes, one to each horse that would adjust to the bridles. We couldn't get to each driver in time as they dismounted and unhooked the teams, most of the time we would have to locate the wagons, tableaux, etc., the uniforms and plumes would most likely be on the wagon tongues.

I recall that we had two sets of costumes for parade and spec. New costumes for good weather, and old costumes from the years before, in rain. If the weather was doubtful, rainy, murky, etc., in other words, we took no chances of getting the new wardrobe wet. Many times before spec. especially at evening shows,

if it looked like a storm was coming up, we would wait until the proper moment, just before the bugle would sound, to give the signal to change to old wardrobe. What a headache that was. Since all new wardrobe was laid out on tables in the dressing rooms ready to be grabbed by the anxious wearer, we, the wardrobe staff, would automatically repack the wardrobe in trunks, remove the trunks full of old wardrobe from wagons, haul them in their places behind tables in the dressing room and unload them into the anxious hands of the wearers.

The spec. took an average time of about 40 minutes, those were the days when we had about 60 ballet girls, and the spec. Joan of Arc, Cinderella, etc. In the larger cities such as Minneapolis, St. Louis, Milwaukee, etc. we would use the new wardrobe regardless.

However, many times we showed in downpours, either with old or new costumes. That's when we suffered for the next week waiting for a nice lot and sunny week-end so we could lay out those clothes to dry and clean. The ballet girls had change of clothes. These costumes generally was sent to the cleaner in the cities on our tour ahead, but the rest we had to clean and press, band uniforms, ticket sellers, etc.

Most of the time we carried a complement of two tailors for keeping all clothes in good repair. Also for sewing patches on the big top each morning before the tents went up. I remember how tense everything was some mornings when several hundred men stood poised to raise the big top, while one or two, what looked so lonely, tailors (sailors as

they were called), were out on the vast sea of canvas, all laced and ready to raise, stitching away, putting patches where they would do the most good. Suddenly there would be a chorus of shrill whistles from the several canvas bosses, loud shouting and cheering, and in no time up would rise that big hunk of cloth.

May I say here that being a wardrobe man was pretty well down on the payroll scale. So, to compensate for this lowly pay rate, I did many side chores about which I will tell you.

Of all the things it was washing tights and other clothes for a number of top flight performers. That is—men performers. All the equipment that was needed was a tub, washboard, soap, and some muscles. This went on for a couple of seasons, until some other character took this off my hands. (Being somewhat of an artist), I was asked many times by total strangers if there was a tattooer on the show? These strangers would first inquire at the front—the side show that is; and then would wander over the show-lot. That's when I was urged by my fellow workers to try my hand at it. I started practicing with needles (No. 16 size) tied on a small stick, on guess who, my fellow workers.

I got to be quite proficient, just with initials and a 2 hearts, etc. Tattooing means puncturing the skin, and means drawing blood. That's the part I didn't like. However, I got up confidence especially when strangers came and begged me.

I eventually bought a professional outfit consisting of electric tattooing ma-

chine run by a six large dry cell batteries.

One experience was with another fellow who was taking care of horses. We both put in two winters in winter quarters at Baraboo, Wis. He was a roommate of mine and he was determined to become a tattooed man and join a side show. So, I started by working on a battleship on his whole chest. Each time as the sections (lines and colors) would heal up, I would add more. That boy was a martyr-man how he would suffer. Butterflies on his knees, dancing girls on his arms, etc. One time while on the road, I used old No. 8 tab. for my workshop; it was one of the wardrobe wagons. Two of the ballet girls insisted I tattoo their initials on their arms above the elbow. I tried to convince them that it was not lady-like but to no avail. An hour after, they came to me and wanted the work removed, because the costume they wore would not cover the tattooing up, and the Ballet Master was mad. Tattooing really wasn't for me. I haven't a tattoo mark on me.

I discovered that I could take and finish my own pictures, by a unique method, of my own camera.

I bought a Graflex camera and took pictures of anyone and everyone from Charley Ringling, to the clowns, to the horses.

Wagon No. 8, a tableau wagon, was my dark room—I developed my own pictures—was the photographer for all the people on the show.

While on the Ringling Show, I used the name of John Heck, but was nicknamed "101" by my pals because I came off the 101 Wild West Show.

Out of Print Circus Books

All Books Are New and Complete with Dust Covers.

FUN BY THE TON—Adult factual book on circus elephants and trainers, 60 photographs, by Edw. Allen & F. Beverly Kelly. \$2.50 Hasting House, 1941. Edition now \$2.00 Postpaid.

CENTER RING—250 pages of fine print facts on the Ringlings, Merle Evans, Roland Butler, The Concellos, Codona, Leitzel and other great circus personalities by Robt. Lewis Taylor. \$3.95 Doubleday & Co. Publication now \$3.00 Postpaid.

LIONS, TIGERS AND ME—317 pages of small print facts, 32 pictures, on the greatest jungle animal circus acts in the world by Roman Proske, worlds foremost animal trainer. \$3.75 Henry Holt & Co., 1956 Edition. Now \$2.75 Postpaid.

WE FELL IN LOVE WITH THE CIRCUS—198 large pages of circus facts, 125 circus pictures, covering circus stars, clowns, animals, side show personalities on tour and at winter quarters. \$5.00 H. L. Lindquist, 1949 Edition. Now \$3.75 Postpaid.

"QUALITY CIRCUS ITEMS ONLY"

BETTY SCHMID

622 LA MARIDO STREET

PITTSBURGH 26, PENNA.

Additional Information on Ringling Wagons Moved to Museum of American Circus



FIVE GRACES BANDWAGON

In the last issue of the Bandwagon you received a slip sheet announcing the moving of the old wagons from the Ringling winter quarters to the Museum of the American Circus in Sarasota.

On June 24, your President visited the Museum and inspected the wagons and observed the progress being made on the new building under construction to house this material.

Fred D. Pfening, Jr. officially extended the hearty approval of the CHS to both Ken Donahue, (left), Director of the Ringling Museums for the State of Florida, and to CHS member Mel Miller, (right), chairman of the Circus Museum committee, of the Ringling Museum of Art. These two gentlemen are shown in the above photo taken shortly after the wagons finished the trip across Sarasota. During this visit Mr. Pfening advised the museum officials that our organization would extend its full cooperation, as it is doing with the World Circus Museum in Baraboo, Wisconsin.

Many who have been in Sarasota will remember the circular building that formerly housed many of these wagons, and the rectangular building directly behind it on the grounds of the John Ringling home. Construction is now under-way for a third building which will join these two existing structures, making one large building. The wagons will be placed in this new floor area first. After they have been completely restored to their original color scheme, and the wheels have been matched, they will be rearranged within the building. Some very exciting plans, by way of display arrangement have been made, and when these have been carried out, visitors will see typical circus settings, such as blacksmith shop, clown alley, dining department and others.

For the official record here is a list of the wagons as examined on June 24, 1958 on the museum grounds.

1. The Adam Forepaugh Bandwagon, often called the Five Graces. Built in

1878 by Sebastian Wagon Works, of New York. Was last used on the Ringling Barnum show in 1945, as part of the spec. "Hold Your Horses."

2. The Bell Wagon, often called the carillon chimes wagon. Built in 1892 by the Moeller Brothers, of Baraboo for the Ringling Bros. World's Greatest Shows. Was used by Ringling Bros. and paraded in 1934 on the Hagenbeck-Wallace circus. After being mounted on rubber tires the Bell Wagon was used on the Ringling Barnum shows during the early 1940's.

3. Elephant Tableau. This wagon was probably built by Bode Wagon Works of Cincinnati, Ohio around 1912 for the Sells-Floto circus of Denver, Colorado. The history of this wagon has been traced by Joe Bradbury in earlier editions of the Bandwagon.

4. Lion and Gladiator Tableau. Built in Peru, Indiana by Sullivan & Eagle around 1910. It was used on various American Circus Corporation shows and

again in the 1945 Ringling Barnum spec. 5. Lion and Snake Tableau. It is believed that this wagon was built by Bode in the 1900's. Sometimes called the Lion & Bride.

6. Carl Hagenbeck Lion Tableau. Built in 1905 by Bode for Hagenbeck, was acquired by Ben Wallace with other Hagenbeck equipment.

7. Ringling Cage Wagon Number 70. Believed built in Sarasota in late 1920's. Typical of Ringling construction of that period.

8. Ringling Baggage Wagon Number 59. Used for hauling trunks on the big show. Is now filled with odd small circus equipment from the quarters that will be displayed in the museum.

9. Ringling Ticket Wagon. This is believed to have been built for the Barnum and Bailey show around 1900. Was used on the combined shows until around 1931. Is in excellent condition.

10. Al G. Barnes Number 76 Stake & Chain Wagon. Typical Red Forbes construction, in wonderful condition. This wagon will be the central theme of the blacksmith and wheelwright shop intended to be set up in museum.

11. Al G. Barnes Commissary Wagon. Built around 1910 probably, last used on Barnes-Sells-Floto with Ringling Barnum Features in 1938. Unusual in design, short in length with very large back wheels and middle window in back, like ticket wagon.

12. Gilly Wagon. This little wagon was used for moving rope, stakes, ice and other odds and ends around the lot on the Ringling-Barnum show. Was driven for many years by Jim Pepper. Wheels are missing, but will be replaced.

In addition a corner statue cage formerly used on the Ringling-Barnum show has been acquired from the Texas Jim Snake Farm in Sarasota through the

Fourth in a Series of Articles About Old-Time Circus Owners and Managers

ISAAC A. VAN AMBURGH

Isaac A. Van Amburgh, was a native of Fishkill, N. Y., and as his name would indicate of German extraction. He made his first appearance as a "Lion King" at the Zoological Institute, nearly opposite the old Bowery Theatre, New York and at once achieved great notoriety, bringing the intrepid beast-subduer abundant inducements to go abroad. Throughout Great Britain and France he made a marked triumph and was honored with imperial patronage. In London, Van Amburgh had several melodramas written for him, and he starred with his ferocious pets to remunerative financial results.



I. A. VAN AMBURGH.
(See Biography.)

The second performance of Van Amburgh before Queen Victoria at the Drury Lane Theatre resulted in receipts amounting to 712 pounds, 17 shillings, 6d, being the largest amount ever received at that establishment on any one occasion. Returning to America Van Amburgh toured his native country extensively many years. This brief sketch can do but scant justice to one whose adventures and experiences would fill a volume and live in legend and story as one of the foremost and long-to-be-remembered and honored American showmen. I. A. Van Amburgh died November 29, 1865.

courtesy of Jerry Collins. Many odd under frames and axles were also brought from the winter quarters. This material will be used in matching and repairing the old parade wagons.

The officials hope to hold a grand opening of this new material display in October. In any case it will be ready for the public during the 1958-59 Florida winter season, and should help to fill the void left by the closing of the winter quarters.

INFORMATION BEING COLLECTED ON CIRCUS OF THE YEAR

Since the announcement of the selection of Cristiani Bros. as the circus of the year in the March-April issue of Bandwagon, many of our members have been collecting data on the show. We will have a fine selection of photographs both of personnel and equipment.

CHS members in the Davenport, Iowa area have accepted the assignment of taking inventory of the trucks. We will also need the complete canvas data, including size of tents and their uses. A complete inventory needs to be taken of the animals on the show, including of course, the Tony Diano stock.

The complete route will be received from officials on the show after season is completed. The review of the program will be handled by Tom Parkinson.

Unusual photos will be most welcome. Shots of large billposting stands, muddy lots, wrecks or blowdowns. The show will play Akron, Ohio using the Rubber Bowl, without a big top. We should have photos of this unusual stand.

It is suggested that all members accumulate any information they can and not depend on others. The overall quality of the issue will depend upon the amount of material we have from which to select.

Your President has arranged with Lucio Cristiani to make this special issue of the Bandwagon the official route book for the 1958 season of Cristiani Bros. Circus. This should bring us additional advertising and allow us to publish a nicer and much more valuable historical book.

ROSTER

The Secretary's office is in the beginning stages of compiling a new Roster. We hope to publish this in the early fall. If you want any change of information from what was in the last one, please send it to us at once. We want this Roster to be accurate.

35mm Circus Slides

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Cole Brothers Circus

Backyard shots, floats, wagons, big top scenes, clowns, etc.

16 Different Slides --- \$3.00

Old-time Circus Wagons

Used in the early 1900s. Ticket wagon, calliope, lion wagon, etc. 8 Different Slides \$2.00

AL HALPERN

Box 462-B
DUQUESNE, PA.

A Chronology of American Menageries and Circuses

Compiled by George L. Chindahl, Maitland, Florida, from written or printed records deemed authentic. Where such authentication is lacking, the word "reputed" has been used.

1775—Hachaliah Bailey, Somers, New York, born _____.

1779—Thaddeus Crane born Dec. 31.

1783—John Titus born.

1784—John Miller of Northampton County, Pa., born.

1785—Jess Smith born September 5.

1790—Aaron Turner born in Ridgefield, Connecticut.

1791—Gerard Crane Born January 3.

February 17, Lewis June born. He married Betsy Hunt. He was the uncle of John J., James M., and Stebbins B. June.

1796—April 22, Nathan A. Howes born.

April 13, Capt. Jacob Crowninshield imported a young female Indian elephant which was sold to _____ Owen, who exhibited her from Massachusetts to South Carolina for many years.

1797—Epenetus Howe born October 24.

1798—April 4, Caleb Sutton Angevine born.

1800?—Dec. 11, Lewis B. Titus born.

1802—Hachaliah Bailey licensed by Excise Commissioners of Stephentown, Westchester County, N. Y., to keep an inn or tavern.

1808—(or before) Hachaliah Bailey acquired a young female African elephant (Old Bet) from his brother, a sea captain.

Aug. 13, Hachaliah Bailey entered into an agreement with Andrew Brown and Benjamin Lent for "the use of the elephant for one year."

1809—Aug. 15, Hachaliah Bailey entered into an agreement with Benjamin Lent for the use of "a certain beast or animal called an elephant."

Dec. 9, Cyrus A. Cady and John E. Russell sold "Nero the Royal Tiger and Cage" to Benjamin Lent.

James M. June, brother of John J. and Stebbins B. June, born.

1810—Orrin Townsend born; he became an elephant trainer. (Albert Townsend, a cousin of Hyatt Frost, also was an elephant trainer.)

July 5, P. T. Barnum born at Bethel, Connecticut.

1811—Nathan A. Howes reputed to have walked a tight rope at Haviland Hollow, Westchester County, N. Y.

_____ Stebbins B. June born.

1814—March 1, Richard Sands born.

Sept. 18, Avery Smith, son of Jess Smith, born in North Salem, New York.

1815—August 15, Seth Benedict Howes born.

1816—June 1, Aaron Turner's

EDITORS NOTE: This chronology was furnished us through the kindness of the late George Chindahl's grandson, David L. Greene, of Pass-A-Grille, Florida. This is apparently the last thing George Chindahl was working on, and is therefore incomplete.

son, Napoleon B., born in Kent, N.Y. July 26, the Bailey elephant, Old Bet, shot to death at Alfred, Maine.

1818—Oct. 29, George Fox Bailey born. Became manager of Turner's circus and married Turner's daughter Ann.

1820—Aaron Turner's son, Timothy V. born.

1821—Feb. 12, John Miller sold wild animals, two wagons, horses, harness, two English organs, a bass drum, and Italian cymbal, advertising cuts, etc., to Thaddeus and Gerard Crane.

Reputed date of Isaac A. Van Amburgh's first employment in a menagerie. He eventually became famous as a "Lion Tamer."

1823—Beginning June 2, seven year old Napoleon Turner rode and vaulted in Price and Simpson's circus, New York City. This is presumably the date of his debut as a circus performer. The date of the entry of his father into the circus business has not been ascertained.

1825—Hachaliah Bailey, reputedly erected the Elephant Hotel in Somers, New York.

1826—Howes & Turner's Circus reputed to have begun exhibiting under a full top canvas or "Bigtop."

1827—Reputed date of Hachaliah Bailey's retirement from show business. Reputed date of erection of monument

to Old Bet in front of Elephant Inn by Hachaliah Bailey.

James E. Kelley born at Carmel, Putnam County, New York.

1830—August 2, John Miller died in Hanover township, Northampton Co., Pa. "Our Borough has lost in him one of the most enterprising improvers and citizens."

1831—May 25, Robert B. Angevin (sic) applied for permission to erect a circus house and theatre in Detroit.

1831—Nathan A. Howes, probably in partnership with others, is reputed to have crossed the Alleghenies with a menagerie and continued on to Mobile, Ala., where his brothers Malchus and Daniel had located and embarked in business. The route of the menagerie has not been ascertained.

1834—March 5, Isaac A. Van Amburgh rented a building in New York City (probably 37 Bowery).

June, Titus, Angevine & Co's. National Menagerie toured. Accompanying the menagerie was a side show containing "a large collection of wax figures and an Anaconda." The year when they first began business has not been ascertained.

Oct. 4, Thaddeus and Gerard Crane, Jess Smith and Lewis B. Titus took a lease on New York property in behalf of a proposed joint stock company to be named the Zoological Institute.

Oct. 31, in behalf of the Zoological Institute, Lewis B. Titus obtained an assignment of Van Amburgh's lease.

Dec. 1, the Biological Institute, containing Van Amburgh's Menagerie, began exhibitions at 37 Bowery and continued until April 4, 1835.

1835—Jan. 14, the Article of Association for the formation of the joint stock company entitled the Zoological Institute were signed at Somers, New York. The company was a consolidation of nine menageries, namely, those of June, Titus, Angevine & Co., Raymond and Ogden, Lewis Bailey & Co., Purdy, Welch & Co., J. R. and W. Howe Junior & Co., Rilley, Raymond & Co., Mead, Miller & Co., Kelley, Berry, and Waring, and Ganong and Strang & Co. The dates in which these menagerie firms were originally formed has not been ascertained. There were 128 signers of the Articles of Association. The animals owned by the joint stock company were allocated to various divisions and sent on tour. Some or all of these divisions presented performances as well as animals. This con-

Bill Woodcock's Circus Album



Zebra Den

This fine cage was used on Campbell Bros. Great Consolidated Shows, winter quarters Fairbury Nebraska. Photo taken in 1904.

tinued for an undetermined number of years. The date of dissolution of the company has not been ascertained.

1836—P. T. Barnum was employed for about six months as treasurer of Aaron Turner's Circus.

1838—Nov. 22, Titus, Angevine & Co., began circus performances in the Bowery Amphitheatre, 37 Bowery, New York City. Napoleon and Timothy Turner were among the riders.

Isaac A. Van Amburgh exhibited his powers as a wild animal trainer in Great Britain.

1839—Isaac A. Van Amburgh continued his travels and exhibitions in Europe.

1840—July 14, Sands & Howe applied for a circus license in Detroit.

1842—Sands & Lent took a circus to England and toured there for five years. Enoch C. Yale was manager of the circus during the tour of South East, Putnam County, New York.

1845—Sept. 2, Hachaliah Bailey died.

1849—Oct. 16, Thaddeus Crane died.

1851—Barnum's Asiatic caravan toured several years under Howes & Co's. management.

1853—Seth B. Howes, Richard Sands, Avery Smith and others erected a hippodrome building in New York City, and brought Franconi's Hippodrome troupe from Paris to perform in the building. Enoch C. Yale was treasurer.

1857—March 25, Howes & Cushing Circus sailed from New York for Liverpool, with forty-two cream-colored horses, the trained horse "Black Eagle," two trained mules, wagons (including the Apollonicon), performers with their horses, and a troupe of thirteen Indians, tents, etc.

1859—Caleb S. Angevine died July 19.

1861—John Titus died Sept. 20.

Stebbins B. June died _____.

James M. June died _____.

1864—Epenetus Howe died on Christmas Day.

1870—Lewis June died Sept. 20.

Lewis B. Titus died Dec. 28.

CIRCUS DAY IN BRANTFORD

(Continued from Page 4)

to the show grounds all day gained a very favorable impression of the show from not only the bright attractive looks of the outfit but from the conduct of of every attendee. The working men were orderly, indulged in no loud talk or profane language and answered questions civilly. Major Smith, the press agent of the show, states that while new to Canada the Sparks circus is one of the best known popular amusement Institutions of the States, ranking third in size on the list of travelling shows. Its winter home is in North Carolina and it left

Missouri Awards White Honorary Degree



L. Mitchell White, publisher of The Ledger, Mexico, Missouri, and Missouri civic leader, was awarded a doctor of laws degree for his strong editorial leadership working toward a better Missouri on June 7, 1958.

White was presented by Prof. Frank Rucker of the school of journalism who said:

"Mr. President, I have the honor to present Mr. L. Mitchell White, member of a prominent newspaper publishing family of Missouri, who has served in many capacities to further the interests of his state.

"His unselfish devotion to his native state has been felt in its better roads

programs, in the work of the State Historical Society, in the School for the Deaf at Fulton, and especially at the University of Missouri. His sincere interest in the university's growth has been evident in the past 40 years through his editorial leadership and guidance.

"Through his unusual ability as a writer, many persons in this state have been able to share with him his deep interest in Missouri history. His love for the theater, the circus, and the saddle horse is now shared by many, far beyond the borders of Missouri, as a result of his careful research and talented reporting.

"He has carried on the high principles of newspaper publishing set by his father and has successfully passed these along to his son, to the end that his newspaper, the Mexico Evening Ledger, is known throughout the country as a model in the field of small city daily publishing. His fellow editors and publishers, in appropriate recognition of his contributions to the profession of journalism, have elected him to the presidency of the Missouri Press Association and the Inland Daily Press Association.

"Because of these achievements, because of his intense devotion to aiding the graduates of this institution, and because of the leadership he has provided for so many important causes, this university is proud to honor him today."

EDITOR'S NOTE: The editor has been fortunate enough to congratulate "Mitch" in person. Why don't the rest of you drop him a note. As far as is known, he is the first person to get an Honorary Degree, which was given in part for his interest in the Circus.

winter quarters early in April. Since then it has visited seven states and will be in Canada 6 weeks. The circus performance is given in 2 rings and elevated platform, and the program is so arranged that the feature acts are worked singly giving all a chance to see and enjoy them.

The show is now in its thirty-sixth season and has played every section of the States during this time. Canadian officials, according to Major Smith, who saw the show at North Tonawanda and inspected the outfit pronounced it the neatest and cleanest circus they had ever seen. It is up to the show people today to make good with the public.

The Sparks Circus parade this morning has done much to establish the show as one of merit. It was on the main streets promptly on time, was of good length and as bright and attractive street display as one would wish to see.

It presented the usual display of gold and gilted dens, many of them open, giving the onlookers a fine view of the wild animals, a section of good looking

young women, riding coal black horses and wearing becoming costumes of red. Three tandem teams attracted the most attention of any feature in the long line. The main band heading the parade neatly uniformed and riding atop a big red and gold tableau wagon playing real music and there was a colored band that jazzed jazzily farther down the line. The clowns also had a band that burlesqued the late popular airs. Elephants, camels and the calliope brought up the rear and the operator surprised everybody by his rendition of the Maple Leaf Forever. Wild West cowboys and cowgirls, spurred and chapped, struck terror to the youthful mind, and the seals that frolicked in a big tank of water, attracted more than passing notice.

The Sparks management was more than liberal with its use of the National colors, flags displayed on every cage and the outriders carrying handsome banners. The show has every indication of being worthwhile and if it is as good as the parade will be well worth seeing.

Gentry Bros.' No. 1 Dog and Pony Show

By Eddie Jackson, Local Contractor of the Show from 1903 to 1905



When Fred Pfening asked me to do a series of stories on my past circus experiences, I'm sure Fred didn't realize how far back he was taking me in memory lane. As a teen-ager, in my home town of Goshen, Ind., one of my close friends was Chas. Gowing, clarinetist, who spent his summer vacations with Eugene Wack's fine band on Gentry Bros.' Dog and Pony Show. It is needless to say Charles was the envy of every red blooded boy in town. Particularly me, for I had long cherished an ambition to eventually troupe with this wonderful show.

This ambition was furthered by my acquaintance with C. S. Primrose, General Agent of the show whom I had met when he was agent of the J. H. LaPearl Show.

I started trouping in 1897 and after I had four seasons behind me, including one with the original Neil Burgess' County Fair Co. in which I played the jockey role, the season of 1901 found me in Chicago, rehearsing in August, in the basement of the abandoned John Alexander Dowie Church on the west side. The show was Fitz & Webster's Eastern, "A Breezy Time," musical comedy and there was very little breeze in that basement in August.

One day I ran into my old friend Primrose on Madison St. and he offered me a position ahead of Gentry Bros.' No. 1 Show for the coming season. This offer was like "manna from heaven" to me and I accepted it hurriedly. I closed with "A Breezy Time" in March and joined Primrose in Little Rock, Ark. where the billing crew was being assembled, although the season opened in Pine Bluff.

At that time Gentry Bros. had four shows of five cars each and the winter-quarters and general offices were located in Bloomington, Ind. and H. B. Gentry presided over them with the assistance of Harvey Bruner, accountant. Winter-quarters were located on the large Gentry Farm at the edge of the city.

Having purchased the Sipe, Dolman & Blake Dog and Pony Show in 1900, we had only one opposing Dog and Pony Show, the Norris & Rowe which wintered in San Jose, Calif. and seldom invaded the real east. After the purchase of the Sipe, Dolman & Blake Show it was converted into the No. 4 Gentry Bros.' and Roy Feltus was made manager, Col. Frank Robertson, Treasurer, and as near as I can remember, Clint Finney was the

agent. Each show carried 60 beautiful Shetlands, 40 dogs, three elephants, two camels, a zebra, and monkeys of all species. Our show (No. 1) even had a trained sheep and a cat. After the daily matinee all children were given free rides on the elephants and ponies in the menagerie which also featured the spacious dog kennel.

In addition to the animal acts, two circus acts that appealed to children were presented. The No. 1 show featured the Yoshami Troupe of Japs (all child performers but one) and the five juggling Normans, club jugglers (four boys and owner, Fred Norman). In lieu of clowns, Mr. and Mrs. Bert Davis were featured in their rube impersonations of "Uncle Hiram and Aunt Lucinda. Mrs. Davis was the only lady on the show. The concert was given by Fred Galletti and his Baboons in "The Monkey Barber Shop."

The staff consisted of W. W. Gentry, Manager; C. S. Primrose, General Agent; S. W. Brisbois, Local Contractor; Lon B. Williams, Press Representative; Lane Siebenthal, Treasurer; Beech Parrot, Band Director; Wink W. Weaver, Equestrian Director; Walter Allen, Asst. Equest. Dir.; Geo. "Pop" Coy, Supt. Big Top; Wm. Carpenter, Supt. Stock; Roy Rush, in charge of dogs; Henry Parker, Supt. of Elephants; and Geo. "Pacer" Tardy, in charge of cage animals. I was promoted to Local Contractor in 1903.

The street parade was five or six blocks in length and was headed by a beautiful band wagon drawn by eight Shetlands. In the parade lineup there were two Tableaux wagons, one carrying the Jap Troupe, and the other a Rube Band; mounted section of riders; many open carriages and traps filled with ribboned dogs; and the steam calliope



bringing up the rear. It was presided over by the veteran show boat calliopiist of the Ohio River, "Deacon" Albright.

In 1902 the show went west and covered the following states: Arkansas, Louisiana, Texas, Wyoming, Utah, Idaho, Montana, Nebraska, Iowa, Missouri, Kansas, Colorado and returned to Texas and Arkansas, closing the season in Paragould, Ark. on November 27th in a heavy snow storm.

All Gentry agents were of high calibre and when the shows were sold they went to the top rapidly. Chas. Davis joined Ringling Bros. as legal adjustor; J. D. Newman was General Agent of Barnum & Bailey for several years; Roy M. Feltus went to the Sells-Forepaugh Show and eventually he and Ed Shipp, Eques. Dir. for Sells-Forepaugh, took the Shipp & Feltus Circus to South America.

J. B. (Ben) Austin, managed the Al G. Barnes Show for Ringling Bros. and in partnership with J. D. Newman they purchased the Gentry Bros. title and show (The writer was Gen. Press Rep. in 1917); Lon B. Williams was General Agent for Vernon-Seaver's Young Buffalo Show; Clint Finney was General Agent for Miller Bros. 101 Ranch and also was General Agent of the Col. Tim McCoy Wild West.

C. S. Primrose, always theatrically inclined, obtained the road rights for the following New York successes: "Paid in Full," "The Great Divide," and "The

House of a Thousand Candles" which the writer managed.

In 1902 we had opposition with the following shows: Norris & Rowe in Helena, Mont.; B. E. Wallace, Ringling Bros. and Buffalo Bill in Des Moines, Iowa; Howe's Great London in Norfolk, Nebraska; Buffalo Bill in Greeley Colo.; Ringling Bros. and Buffalo Bill in Colorado Springs, Colo.; Buffalo Bill in Pueblo, Colo.; Buffalo Bill in Hutchinson in Kansas; Ringling Bros. and Buckskin Bill in McKinney, Texas; Buffalo Bill and Ringling Bros. in Fort Worth, Texas and Buffalo Bill in Waxahachie, Texas.

Walter Allen, Ass't. Equestrian Director and the most versatile man on the show (he could do anything on the show from playing cornet in the band to managing the show) lives in Bloomington, Ind. where he is the city's leading mortician.

ATTENTION:

Any articles, ads, pictures, etc. for the September-October Bandwagon should be in the Editor's hands by September 15th. Your co-operation in this matter will be appreciated.

CHINDAHL COLLECTION GOES TO WISCONSIN HISTORICAL SOCIETY

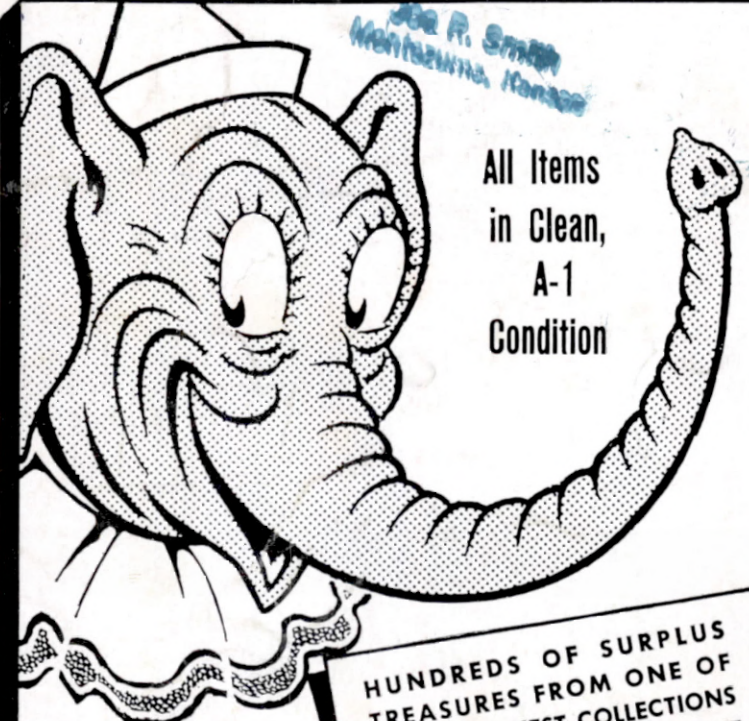
Rev. George Greene, (member of the CFA) and Mrs. Margery Greene, daughter of the late George Chindahl, former CFA Historian, has notified us that the Chindahl Collection has been given to the Wisconsin State Historical Society.

Dr. Clifford Lord has received the entire collection and his staff workers are now processing same and it will be a valuable addition to the large circus collection which has been gathered together in this Society.

The Chindahl Collection has many out of date books and hundreds of pieces of circus material ranging from early New York newspapers dating back over one hundred years ago. It also contains Mr. Chindahl's private file of photo negatives and all of his file cards of the history of people of the circus.

"The generosity of Rev. and Mrs. Greene is much appreciated by the Wisconsin State Historical library and also by all circus fans as the collection now becomes available for us in looking up historical material.

The May 1958 issue of Oldsmobile News gives George Harrison's 4-loaf bread recipe cut down from his 24-loaf recipe.



See R. Smith
Montgomery, Kansas

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